

Abbildungen

Filmstills sind hier nicht aufgelistet, die entsprechenden Verweise finden sich in der Filmografie.

- Abb. 1: [White Collar Girl – Life/Movie], »Kitty Foyle. LIFE's Pictures of the U. S. White Collar Girl Reappear in RKO Movie«, in: LIFE, 9/24 (9.12.1940), 87-90, hier: 90.
- Abb. 2: Martin Lewis, *Fifth Avenue Bridge*, 1928; courtesy of the Estate of Martin Lewis (The Old Print Shop/Robert Newman).
- Abb. 3: Raphael Soyer, *Working Girls Going Home*, 1937; Franklin D. Roosevelt Presidential Library and Museum Artifact Collection, MO 156.323; reproduced with permission of the Estate of Raphael Soyer.
- Abb. 4: [Programmheft zu *Tausend Nackte Frauen*], Revue von James Klein, Berlin 1928; aus: Wolfgang Jansen, *Glanzrevuen der Zwanziger Jahre*, Berlin: Hentrich 1987, 49.
- Abb. 5: Walker Evans, *Couple at Coney Island*, 1928; The Metropolitan Museum of Art, Ford Motor Company Collection; gelatin silver print, 20,4 x 14,8 cm; gift of Ford Motor Company and John C. Waddell, 1987 (1987.1100.110); © Walker Evans Archive, The Metropolitan Museum of Art.
- Abb. 6: [Filmplakat zu *Telephone Operator* (1937)], International Movie Data Base, www.imdb.com/title/tt0030839/mediaviewer/rm811979264 [12.4.2020].
- Abb. 7: [Französisches Filmplakat zu *Hallo Hallo – Hier spricht Berlin* (1932)], Elisa Mutsaers, »The Singing Films of Tenor Joseph Schmidt«, Film Atelier Den Haag [2006], www.filmatelierdenhaag.nl/research/eigenonderzoek/thesingingfilmsoftenorjosephschmidt/39/2.contextualbackground.html [6.1.2016].
- Abb. 8: [Französisches Magazin-Titelblatt], 1927; Helmut Gold/Annette Koch (Hg.), *Das Fräulein vom Amt*, München: Prestel 1993, 17.
- Abb. 9: Jeff Wall, *Picture for Women*, 1979; transparency in lightbox, 142.5 x 204.5 cm; courtesy of the artist.
- Abb. 10: Édouard Manet, *Un bar aux Folies-Bergère*, 1882; Öl auf Leinwand, 96 x 130 cm; The Courtauld Institute, photo credit: The Courtauld Institute.

- Abb. 11: [Diagram von Thierry de Duve zu *Picture for Women*]; Thierry De Duve, »The Mainstream and the Crooked Path«, in: ders./Arielle Pelenc/Boris Groys (Hg.), Jeff Wall, London: Phaidon 1996, 26-55, hier: 31.
- Abb. 12: [Heinrich Zille in der Rabendiele (Berlin)], um 1910; Teuteberg, Hans-Jürgen, »Von der alten Schankwirtschaft zum feinen Restaurant«, in: Herbert May/Andrea Schilz (Hg.), Gasthäuser. Geschichte und Kultur, Petersberg: Imhof 2004, 27-54, hier: 47.
- Abb. 13: Kurt W. Kabisch, [Frau auf Barhocker], o.J.; Paula von Reznicek, Auferstehung der Dame, Stuttgart: Dieck & Co 1928, 75.
- Abb. 14: Jeanne Mammen, *Barhockerfiasko*, ca. 1926; © VG Bild-Kunst, Bonn 2020, [https://de.pinterest.com/pin/457889487094177113/\[12.2.2017\]](https://de.pinterest.com/pin/457889487094177113/[12.2.2017]).
- Abb. 15: Isabel Bishop, *Two Women at a Counter*, 1945; 11,4 x 11,4 cm; Privatbesitz; photo courtesy of Treadway Gallery.
- Abb. 16: Sheldon Dick, *Shenandoah, Pennsylvania. Some Men and a Woman at Filipek's Bar*, 1938; Library of Congress, Prints & Photographs Division, FSA/OWI Collection, LC-DIG-fsa-8c28684, <http://loc.gov/pictures/item/2017790675> [12.10.2020].
- Abb. 17: Isabel Bishop, *Snack Bar*, 1954; Öl auf Masonite®, 34,29 x 28,27 cm, Columbus Museum of Art, Ohio, Museum Purchase, Howald Fund, 1954.047; © Estate of Isabel Bishop (DC Moore Gallery).
- Abb. 18: Isabel Bishop, *Study for Soda Fountain with Passersby*, 1960; Öl und Tempera auf Leinwand, 34,9 x 59,4 cm; Brooklyn Museum, Gift of Mr. and Mrs. Robert E. Blum, 1991.147.2; © Estate of Isabel Bishop (DC Moore Gallery).
- Abb. 19: Isabel Bishop, *Soda Fountain with Passersby*, 1960; Öl und Tempera auf Leinwand, 56,52 x 81,92 cm; Virginia Museum of Fine Arts, Richmond, John Barton Payne Fund; © Estate of Isabel Bishop (DC Moore Gallery); Foto: David Stove, © Virginia Museum of Fine Arts.
- Abb. 20: Jeanne Mammen, *Munkepunkes Cocktail- und Bowlenbuch*, 1929; © VG Bild-Kunst, Bonn 2020; Front- und Back-Cover zu: Alfred Richard Meyer, *Des Herrn Munkepunke Cocktail- und Bowlenbuch*, Berlin: Ernst Rowohlt 1929.
- Abb. 21: Ralph Barton, *Helen Lowry Watching Puritanism Set the Flapper Free*, 1922; Heywood Broun et al., *Nonsenseorship*, New York/London: G.P. Putnam's Sons 1922, 69.
- Abb. 22: Zina Saunders, [ohne Titel], 2010; courtesy of the artist.
- Abb. 23: John »Jack« Moebes, [Lunchtheke von Woolworth, Greensboro, NC], 2.2.1960; Granger/Shutterstock.
- Abb. 24: [Lunch Counter at Kress, Charleston, North Carolina], 1960; The Charleston Preservation Society.
- Abb. 25: Berenice Abbott, *McSorley's Ale House, 15 East 7th Street, Manhattan*, 1937; The Miriam and Ira D. Wallach Division of Art, Prints and Photographs:

Photographs, The New York Public Library, <https://digitalcollections.nypl.org/items/510d47d9-4fc9-a3d9-e040-e00a18064a99> [10.2.2021].

Abb. 26: Esther Bubley, *Rockefeller Center*, 1948; Front- und Back-Cover zu: Rona Jaffe, *The Best of Everything* [1958], New York: Penguin 2005.

Abb. 27: Walker Evans, *City Lunch Counter, New York*, 1929; Museum of Modern Art (MoMA); gelatin silver print, 10,7 x 16,1 cm; gift of the artist, acc. n.: 27.1994; © Walker Evans Archive, The Metropolitan Museum of Art; © 2021, digital image, The Museum of Modern Art, New York/Scala, Florence.

Abb. 28: Bernard Safran, *Women at Lunch Counter*, 1962-1972; courtesy of Bernard Safran's Estate, www.safran-arts.com/index.html [12.9.2019].

